

THE



STATUE OF



LIBERTY.

—BARTHOLDI— STATUE OF LIBERTY.

DIMENSIONS OF THE STATUE.			FEET.	IN.
Height from base to torch	151		1	
Foundation of pedestal to torch	305		6	
Heel to top of head	111		6	
Length of hand	16		5	
Index finger	8		0	
Circumference at second joint	7		6	
Size of finger nail	13x10 in.			
Head from chin to cranium	17		3	
Head, thickness from ear to ear	10		0	
Distance across the eye	2		6	
Length of nose	4		6	
Right arm, length	42		0	
Right arm, greatest thickness	12		0	
Thickness of waist	35		0	
Width of mouth	3		0	
Tablet, length	23		7	
Tablet, width	13		7	
Tablet, thickness	2		0	

DIMENSIONS OF THE PEDESTAL.				
Height of pedestal	89		0	
Square sides at base, each	62		0	
Square sides at top, each	40		0	
Grecian columns, above base	72		5	

DIMENSIONS OF THE FOUNDATION.				
Height of foundation	65		0	
Square sides at bottom	91		0	
Square sides at top	66		7	

The statue weighs 450 000 pounds, or 225 tons.

The bronze alone weighs 200,600 pounds.

Forty persons can stand comfortably in the head, and the torch will hold twelve people.

The number of steps in the statue, from the pedestal to the head, is 154, and the ladder leading up through the extended right arm to the torch has 54 rounds.

Steamers Leave Government Dock, BATTERY,
New York, Daily and Hourly From 9 A. M. to 5
P. M. Fare for Round Trip, 25 Cents.

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THE STATUE

△△△ OF △△△

LIBERTY.

INDELIBLE PHOTOGRAPHS.

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SEYMOUR DURST

t' Fort nieuw Amsterdam op de Manhatans



FORT NEW AMSTERDAM



(NEW YORK), 1651.

When you leave, please leave this book
Because it has been said
"Ever'thing comes t' him who waits
Except a loaned book."

042 5579

BOX 67 A

THE STATUE OF LIBERTY.

“Liberty Enlightening the World.”

IN THE memorable struggle that followed the declaration of Independence, France, although herself still in the hands of corrupt and autocratic rulers, stood our firm friend. Not satisfied with mere expressions of sympathy, she sent many of her noblest sons to our shores, who spilled their blood in the glorious cause of Liberty. Every patriotic American recalls with admiration and gratitude the heroic deeds of Lafayette and his gallant volunteers. Since those eventful days the hearts of the two nations are bound together by an indissoluble tie, which became all the closer knitted, when sixteen years ago, France overthrew the usurper Napoleon III and re-established the Republic.

Soon after the Franco-German war, during which the Americans had given many substantial proofs of sympathy to France, a party of men eminent in politics and letters, among whom were Laboulaye, Lafayette, Henri Martin, de Tocqueville, Remusat, etc., conceived the idea to unite at the approaching hundredth anniversary of the Independence of the United States with their political friends in America in a common demonstration. It was proposed to present the people of America at the celebration of the great event, with a token of friendship in the shape of an exceptional monument glorifying the union between the two countries. This plan was adapted with great enthusiasm. A young French sculptor, Auguste Bartholdi, who had already given proof of exceptional talent, was sent to the United States to confer with prominent patriots and admirers of France about the project, and to discover a thought in harmony with the object to be attained. Entering the beautiful harbor of New York on a glorious summer morning, he was deeply impressed with the gorgeous spectacle he witnessed, and he confessed later on to his friends that he had found the idea they hoped for, before he had stepped ashore.

Right at the entrance to the New World, on one of the charming islands which rest like little gems upon the sparkling waters of the beautiful Bay, and in sight of the many thousands who come yearly in search of liberty—there should be raised a colossal statue, symbolizing, “Liberty Enlightening the World!” At night a resplendent aureole upon its brow should throw its beams far upon the vast sea, greeting the newcomer when still miles and miles out from the shore, and reminding him that he comes to the “Land of the Free,” where “Liberty” is the supreme ruler!

This was the happy idea of Bartholdi, and on his return, after a few months’ travel and study in the United States, he presented to his friends a plan of the monument. He proposed to erect the statue in such colossal proportions as would surpass all that ever existed since the most ancient times. The foremost men of France became interested in the scheme and, headed by Laboulaye, formed in 1874 the “French-American Union,” for the purpose of promoting

the work. An appeal to the people of France for subscriptions was heartily responded to, and the movement became soon a genuine national demonstration. In the meantime Bartholdi had made the first models, which found general approval. To give the American an adequate idea of the work the right hand of the statue was executed in its colossal proportions and sent to the Centennial Exposition in Philadelphia.

In New York a committee, consisting of W. M. Evarts, S. D. Babcock, William H. Appleton, etc., was organized for the purpose of raising the necessary funds for a suitable pedestal for the statue, and a memorial was addressed to the Government of the United States, asking approval and support in the undertaking. In the spring of 1877 Congress accepted the gift of France and set apart Bedloe's Island for the site of the statue. The island bears its name from Isaac Bedloe, a Dutch settler, who bought it from the Colonial Government. During the Revolution it was called Kennedy Island, as Captain Kennedy, commander of the British naval station in New York had bought it and used it as a summer residence. In 1800 it came into possession of the United States, and a fort was erected on the island. The present star-shaped fort was erected in 1841, but has never stood the test of fire. It was decided that the lofty pedestal for the statue should be built in the square within the fort. To secure a proper foundation an excavation 90 feet square, and deep enough to go below the fort to the solid ground beneath, was made and filled up with a mixture of cement, broken stone and mortar, which hardens and will be as durable as rocks. The pedestal itself rises in a massive square and is 89 feet high. At an elevation of 72 feet the walls of the pedestal recede, leaving on every side a balcony five feet in width and with doors, which open from the inside. The upper platform is 40 feet square, and here the gigantic statue stands. At the base of the pedestal, in the center of each side, is a doorway, five feet wide and 13 feet high, with projecting stone disks above, on which the coats-of-arms of the States of the Union will be placed in relief. Within the pedestal there is a circular vertical shaft, up which stairways and an elevator run. The stone used is of a whitish grey and gives a pleasant effect at a distance. The masonry is built around the immense steel girders which are to strengthen the interior of the upper base, and they serve as a sort of anchor in helping to hold together and strengthen the structure. The pedestal has been designed by the well known New York architect R. M. Hunt, and the total cost is \$250,000. A large amount of this sum has been secured by a popular subscription. One feature of this patriotic undertaking is especially pleasing: it has been a democratic work! The people have been appealed to and have responded faithfully. The accomplished result proves another evidence of the devotion of the working classes to those principals typified by the statue.

THE WORK ON THE STATUE.

When M. Bartholdi conceived the idea of the statue he naturally began at once to think of the different ways in which it could be executed. Having studied the most remarkable works of this kind of past and modern times, that were either carved in stone or cast in metal, he came to the conclusion that the immense proportions of the statue would not permit its execution in either

of these forms, because it would become so heavy that no power on earth could lift it into place, and on the other hand it would be too costly. In ancient times metal beaten out into sheets had already been used, and this same process had been employed two centuries ago in the execution of the statue of St. Charles Borromeo, on the shore of the Lago Maggiore, in Italy. Copper, in thin sheets, was laid upon a frame or skeleton of stone, wood and iron, and worked with the hammer inside and outside into shape. Such method of work is called "repoussé," which means "hammered." This process allows a large subdivision in the pieces and renders transportation easy. Bartholdi therefore adapted the repoussé.

The first step to the execution of the work was to make a model just one fourth the size of the real statue. After this came the task of making the full-size model in plaster. This was done in sections. Having marked on the floor an outline plan of the section, a wooden frame-work was built, and upon it plaster roughly spread. In this pile of plaster the workmen copied every feature of the model section, patiently measuring, correcting, trying and retrying till M. Bartholdi was satisfied with their work. One of our pictures shows the building on the full-sized plaster model of the left hand. When these sections in plaster had been completed, wooden moulds, exact copies both in size and modeling of the plaster, were made. In these moulds sheets of metal were laid, and beaten down till they fitted the irregular surfaces of the mould. Each sheet of copper was from one to three feet square and two and a half millimeters thick, and there were 300 sheets needed for the completion of the enormous statue. Heavy iron beams, firmly riveted together, hold this large copper shell in place. The whole work was done in the celebrated house of Gaget, Gauthier & Co., of Paris, and the statue was completely mounted in the spring of 1884.

Beside it the other reputedly immense statues appear quite small. The Bavaria, at Munich, measures 15 metres; the Virgin of Puy, 16 metres; Arminius, 28 metres; St. Charles Borromeo, 24 metres; and the Column Vendôme, 44 metres. The famous Colossus of Rhodes was but a miniature in comparison with the Statue of Liberty.

The statue remained in Paris exposed to public view until January 1, 1885. Then it was taken down with great care, all the pieces being marked according to a classification which was simple and easy to follow, and the whole work was packed up in 210 cases. About the middle of May the State vessel *Isérop* sailed from Rouen with the statue aboard, and arrived in the harbor of New York on June 17th.

The mounting of the statue began in the spring of 1886, under supervision of General Charles P. Stone, the engineer-in-chief, now deceased. The inauguration took place on October 28th, 1886, in the presence of President Cleveland, and a delegation from France, headed by Bartholdi, Comte de Lesseps, etc., and amid great popular rejoicing and demonstrations.

No better site could have been selected for the gigantic statue than Bedloe's Island. Here it stands a Pharos at the threshold of the New World. Hundreds of ships will be guided nightly by its light-fire, and millions of people will witness the grand sight from their homes. The view from the Veranda of the Torch, or the balcony of the pedestal, is truly and overwhelmingly

grand. To the west and south spreads the wide bay, with the low Jersey shore and the blue Orange Mountains beyond. The hills of Staten Island and the Narrows, with a glimpse of the sea between, frame the georgous picture in the south. The cities of New York, Brooklyn, Jersey City, Hoboken, and all the white villages clinging to the hills beyond, are to be seen as in a bird's-eye view, and the delighted eye may on clear days even discover the Highlands glimmering on the far southern horizon. What a pretty sight it is to watch from the statue the ferryboats, swinging the great arms of their uncovered walking-beams, the stately ships at anchor or sailing to and fro, and the majestic ocean steamships coming in from all zones.

BARTHOLDI.

Frederick August Bartholdi, the most distinguished living sculptor of colossal statuary, was born at Colmar in 1833. He started life as a painter, but soon turned his attention to sculpture. At the age of nineteen he produced a notable base-relief of Francesca da Rimini, which won him his first laurels. During the Franco-German war he fought as a volunteer. In 1878 he produced the "Lion of Belfort," a colossal monument to the heroism of a beleaguered garrison, carved in solid rock. In recognition of this brilliant work the Government bestowed on him the Cross of the Legion of Honor. Among his other important works may be mentioned "Vercingetorix," the old Gallic patriot, and the graceful statue of "Lafayette" in Union Square, New York. At the Centennial Exhibition he was awarded the medal for sculpture for his "Genius in the Grasp of Misery," "Peace" and "The Young Vine-Grower," all in bronze. More than ten years Bartholdi devoted to his gigantic work, making many personal sacrifices in striving to accomplish his great life purpose. His name is inseparably associated with the statue which owes its existence to his genius.

The circumstance of the gift is an extraordinary one and without a parallel in history. It sprang from an impulse of a noble generosity and a reverent love of liberty that found vent in a way which will perpetually touch a sympathetic and grateful chord in the hearts of the American people.





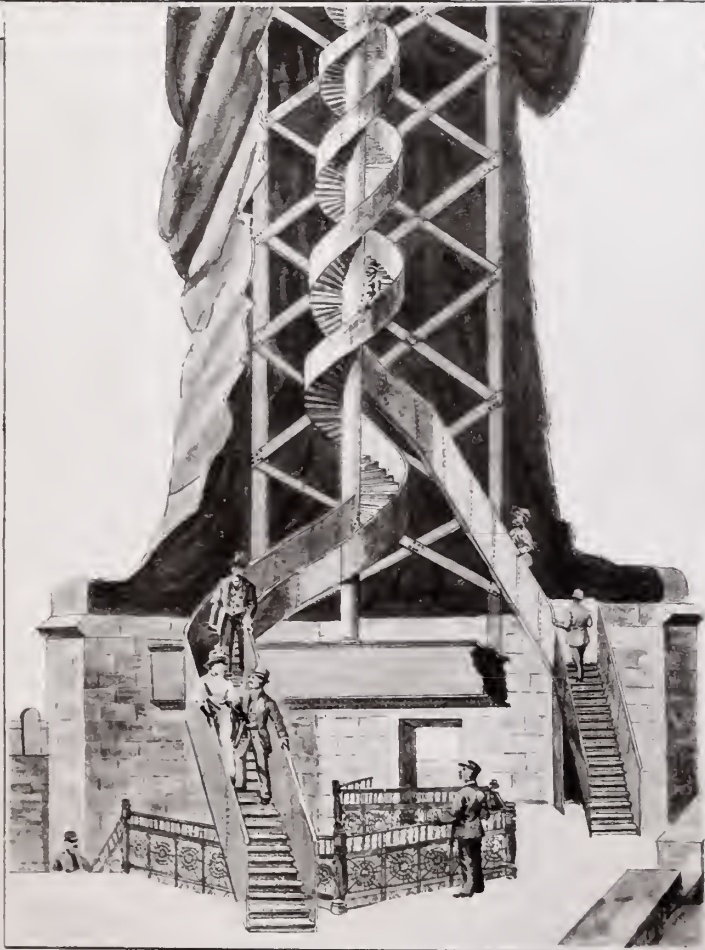
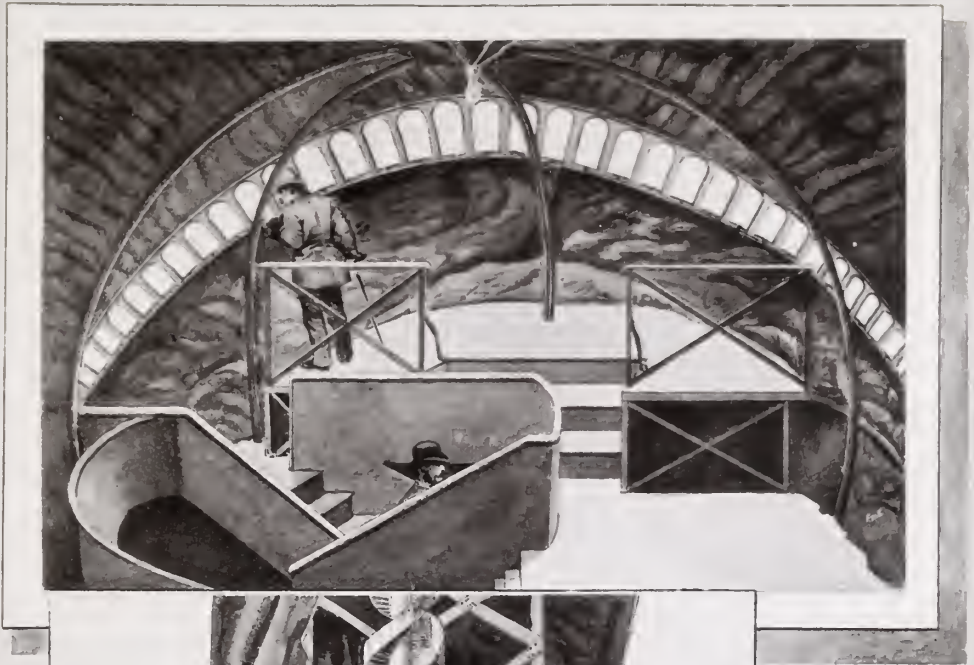
THE STATUE OF LIBERTY.



THE HEAD.



HAND AND TORCH.



INTERIOR OF HEAD.
SECTIONAL VIEW OF INTERIOR AND SPIRAL STAIRWAY.



VIEW OF NEW YORK, FROM THE STATUE.

CENTENNIAL PARADE.

VIEW OF THE NARROWS AND STATEN ISLAND.



NIGHT SCENE.



VIEW FROM TORCH VERANDA TOWARD THE NARROWS.



THE LIBERTY BOAT.



APPROACHING THE STATUE ON THE BOAT.



DYNAMO STATION AND BARRACKS, VIEW WEST FROM LOWER VERANDA.

VERANDA, TOP OF PEDESTAL.



FULL VIEW OF BEDLOE'S ISLAND.

Q15
Q15



FREDERICK AUGUST BARTHOLDI.

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